

ISLAM AND MOUNTAIN TRADITIONS IN DETERMINING THE CHARACTER OF THE PROTAGONIST IN LEV TOLSTOY'S NOVELLA "HADJI MURAT"¹

Kerami UNAL,

Egyptian Cultural and Friendship Association,

keramiunal@yahoo.com

Abstract

The article deals with the last novella of Lev Tolstoy, called Hadji Murat, on the Caucasus. Here, for the first time in Russian classical literature, the main character of a great realist work is an Eastern Man, a Muslim, a Mountaineer and a Tatar. The main subject of Tolstoy's research on history and art is the fate of Hadji Murat, one of the leaders of the mountain peoples' liberation movement. Hadji Murat is more than a historical figure, he is a legend of his time. For 20 years, he fought relentlessly with Russian troops, who were much stronger, professional and equipped than himself. He surprised everyone with his daring raids, his bravery and legendary invincibility. It is very important how the author of "Hadji Murat" comprehends the world of people from a different culture. One of the most important indicators of this is the author's skillful use of folkloric and religious materials that constitute the basic dynamics of the people. The article tackles this issue fundamentally. Muslim and pagan values are strangely intertwined under the consciousness of the protagonist of the novella, and although they complement each other in some ways, they fundamentally contradict each other. Various artistic and folkloric functions take place in novella. Aphorisms, proverbs, concise expressions, idioms, tales and folk songs about mountains and mountain dwellers helped the author reproduce the national consistency and priorities of the national cultural paradigm.

Keywords: *Hadji Murat, Tolstoy, Caucasian, Sheikh Shamil, Islam.*

¹ English translation and editing was done by Ihsan Unal.

Introduction

One of the leading written works of world literature is undoubtedly the Russian classics. Russian writers who grew up in the 19th century produced numerous original works, especially on classical literature. The writers masterfully handled the problems of their time in their works, investigated their causes, offered solutions, and made their readers from all walks of life and cultures live in a fascinating atmosphere (Юнал and Юнусов, 2015: 89-96).

Undoubtedly, Lev Tolstoy is one of those who produced very rich and content works on classical literature. The novella of Hadji Murat, which he wrote between 1896 and 1904 and worked on meticulously for 8 years, is among the author's masterpieces. Russian writer, literary, film critic, screenwriter, and one of the key figures of Russian formalism, V.B. Shklovskiy said while describing Tolstoy's Hadji Murat, "Among Tolstoy's greatest works, the novella Hadji Murat is the greatest" (Шкловский, 1983: 563).

The last work Tolstoy wrote about the Caucasus is "Hadji Murat", which is also named after the hero. Here, for the first time in Russian classical literature, an Oriental man, a Muslim, a mountaineer and a Tatar form the main character of a great realist work. In his novella, Tolstoy deals with Hadji Murat through the Tatar character, who rather than being a foreigner is the historical enemy of the Russian people in the east.

While working on this work, Tolstoy is faced with a series of difficult problems. First of all, he tries to show the Eastern people as internal and self-sufficient characters as much as possible. As a writer interested in the Caucasus, Tolstoy, previously wrote stories like "Caucasian stories", "Kazakhs", "Caucasian Captive", "For what?" and "İlyas" and it is seen that he was well aware of the problems related to the Caucasus and the Caucasian people before writing his novella called Hadji Murat. It is no coincidence that Paliyevsky's "Hadji Murat" could only be written by Tolstoy as a work of fiction and that he would write it after half a century of preparation (Палиевский, 1959: 181). However, in a novella of this scale, the fact that the main character is non-Russian and taken from another culture has been a difficult choice for the author to analyze. Perhaps this part is the most important place of the work on the novella and determines the relevancy of the problem.

The main purpose of the article is to reflect the determining factors (Islam and Mountain traditions) of Hadji Murat's character in a realistic style.

1. Hadji Murat as a historical figure

The subject of the research is Hadji Murat, one of the leaders of the liberation movement of the mountain peoples, from Tolstoy's point of view of life and art. The thought of "I never stop thinking about Hadji Murat" is a constant refrain in the author's diary throughout his 8-year work. Sergeenko, who thoroughly studied Tolstoy's work on Hadji Murat almost hourly, reports that the author was acquainted with the material for the first draft of Hadji Murat alone, which has more than 5000 pages in the book "Collection". The author, who collected extensive information about the people living in the Mountains, took about 300 notes that he was in correspondence with the surviving witnesses of these events, asked him to send archive documents, and tried to communicate with the eyewitnesses himself (Сергеевко, 1983: 583-666).

It would be more accurate to say that Hadji Murat was a legend rather than only an historical figure. As Imam Shamil's closest associate, deputy, regent, and most skilled commander, he successfully fought for 20 years with far superior Russian forces, surprising everyone with the audacity, courage and almost legendary invincibility of his raids.

Memoir writers undoubtedly write what they see in their natural form without going into fiction or interpretation. There are many works in the past on this subject. (Ünal, 2012: 535-549). Tolstoy benefited from memories while writing the novella of Hadji Murat. Russian General Poltoratskiy, whose name is identified with the Caucasian wars, writes in his memoirs: "What miracles are there about this talented Avar valiant! If you half believe what is praised about his insane courage and incredible intelligence, even then one has to wonder how God protected his insane head. Hadji Murat's military glory and magnificence cannot be compared in any way with competition, and its glory roars from the Caspian to the Black Sea. Shamil does not like him, but he respects and fears Hadji Murat more than Elisu Sultan. And this is not a joke in the eyes of those who know Imam Shamil's attitude towards these two great personalities" (Полторацкий, 1893: 73). The author has benefited from the memories of General Poltoratskiy while writing Hadji Murat.

Another source trusted by Tolstoy, A. Zisserman quotes a person who knew Hadji Murat very well as follows: "Hadji Murat's fearlessness was astonishing even in the Caucasus". But this was not the only difference: he was a completely extraordinary leader of the cavalry, resourceful, prudent in the attack, out of the question for him in the retreat. Suffice it to say

that there were moments when this warrior held such clever generals in a frying pan... And although they were extremely careful and constantly on the alert, Hadji Murat flew among the detachments of his enemies and bypassed ambushes, kidnapped hansha (the khan's wife) from the city before his eyes, unknown roads and he carried him like a whirlwind across the steeps of hell" (Зиссерман, 1881: 677-678). The Caucasian governor of the time, Vorontsov, did not believe in the possibility that Hadji Murat could be arrested. Therefore, in a letter dated 4 August 1851 to the famous General Ermolov, he confessed: "It would be even better if Hadji Murat himself had fallen into our hands, but it is impossible to believe it" (Зиссерман, 1881: 15).

In Russian fiction, Hadji Murat is generally portrayed sympathetically. In Tyutchev's novel "On the Rocks and Valleys of Dagestan" we read the following lines: "The legendary personality is still not fully illuminated by history. A kind of Caucasian Wallenrod. Insanely brave, Shamil himself, Surhat, Alibek, Tasav-Hadji and even when compared to brave men like other famous disciples, Hadji Murat was distinguished by the abilities of an outstanding leader... Unlimited popularity among the youth of Dagestan and Chechnya, Hadji Murat managed to instill superstitious fear even in the tried and tested Caucasian troops. Tales of invincibility and sorcery were circulating, among soldiers and Kazakhs as he had survived the most terrible wars" (Тютчев, 1903: 154).

It is clear that Hadji Murat was a mountain folklore hero, but his name is also mentioned in Russian historical songs as an honorable foe. In the song "Ziryan's Defense" it is said:

Let's remember, let's remember, children,

How we stood in Ziryan,

And more than once Hadji Murat

We were scared in the mountains

(Базанов, 1973: 192).

1.1. Naturally, Hadji Murat was perceived not only as a legendary hero, but also as a "terrible robber". Tolstoy needed to grasp the character, worldview, behavior and purpose of the actions of this hero and robber.

1.2. In those years, L. Tolstoy was serving in the Caucasus and it was impossible not to hear about Hadji Murat. In the autumn of 1851, the Tbilisi newspaper "Kavkaz" commented

on the capture of Hadji Murat by the Russians: "... very important ... lucrative", because Hadji Murat said: "The most courageous, enterprising, warrior, and Shamil's assistants are the people that were loved by the public" (Сергеев, 1983: 583). Young Tolstoy evaluated this event differently and shared the latest Caucasian news in a letter he wrote to his brother Sergey: "If you want to rejoice with the Caucasian news, you can say that the second person after Shamil, someone named Hadji Murat, was handed over to the Russian government recently... "He was also the first cavalryman in all of Chechnya and a good man, but he did something bad" (Толстой 1928-1958: 59, 132-133). For the 23-year-old Tolstoy, what was important was common and universal values, not national interests and values. He was disturbed by the sudden betrayal of such a strong, brilliant person, even if it was the enemy. Very soon, Hadji Murat's mysterious escape from Noah and his brave death would force Tolstoy to evaluate the mountaineers' first action in a not-so-conclusive manner. Then, years later, he would diligently search for documents to justify Hadji Murat. Nino Nikashidze reports that Tolstoy, who was in Moscow, came to collect information about Hadji Murat and asked for help: "- Maybe you know someone who works in the archives in the Caucasus - there must be some information there, if you can find it and send it to me, it would be appreciated. I am very ashamed to disturb you, but I think you will understand that it was customary to believe that Hadji Murat betrayed his people, but it does not seem to me that ... " (Накашидзе, 1988: 57). Already here we can feel that Tolstoy is not indifferent to his hero. Fundamentally, this is also important. Because, in the reasoning of the author about history and art, in addition to his need to know all the details of life, his love for art as well as his sensitivity and meticulousness in research are known.

1.3. According to the laws of acceptance of a work of art, the main character of any non-satirical work, whoever and whatever he may be, must arouse a sympathetic attitude towards himself, as far as the vicissitudes, twists, turns, problems, and the reasons for certain actions and actions of the reader's destiny. In this way, it becomes more clear... The hero of Tolstoy's works evokes twice as much sympathy and tolerance due to the characteristics of the author's artistic talent and aesthetic attitudes. ...Hadji Murat, be it an enemy or a foreigner, is condemned to the sympathetic attitude of the Russian reader.

According to Tolstoy, religious and pagan (polytheism) values played a decisive role in the formation of Hadji Murat's personality.

2. The role of Islam in the formation of the character of Hadji Murat.

2.1. The importance of religion in the formation of a nationality character.

Muslim and pagan values were intricately intertwined in Hadji Murat's mind, complementing each other in some ways with some coincidences, but fundamentally contradicting each other.

The story of Hadji Murat reveals that for him the personal is more important than the national. Hadji Murat distanced himself from Shamil's offer to fight together against the Russians, because "... Shamil had the blood of both Osman's brother and Abununtsal Khan" (Толстой, 1928-1958: 35, 57). He has no doubts about the idea that he weakened the supporters of national independence by fighting against Shamil. However, he worries about his personal motive for revenge. It depends on the law of vendetta rather than ethnic and sectarian ties.

However, let us also point out that it would be a wrong inference to say that the religion of Islam did not play a large role in the life of Hadji Murat.

Tolstoy generally considered it very important, in principle, "...to learn about the lives, customs, and especially religious beliefs of other peoples" (Толстой, 1928-1958: 79, 134). It is known that Hamikov attached extraordinary importance on religion in forming a national character. It is said that this factor was also accepted by Tolstoy. He found the idea of "the movement of religious and moral thought and its reflection on the way of life of peoples" (Толстой, 1928-1958: 81, 260) very important. In addition, documentary sources about Hadji Murat's piety have survived to the present day. Caucasian governor of the period Vorontsov was appointed head of the War on 14-26 August 1852 by Prince While characterizing Hadji Murat in his letters to Dolgorukov, he draws attention to his piety: "Hadji Murat was indeed a wonderful man, courageous, crazy, he did not know what fear is, but also possessed a lot of natural cunning. He had excellent knowledge of Dagestan and for a long time he was a real boss among different tribes, and especially over the Avars. His hatred for Daniel Bek was deep, and he despised him as a warrior, saying that he was a bad Muslim and belittled him saying that he was subject to Daniel Bek only for Shamil's sake. Hadji Murat was sincerely devoted to his religion and we would be ashamed later on if we kept it a secret" (Зиссерман, 1881: 666).

In Tolstoy's novella, first of all, Hadji Murat is shown as a religious man who never missed prayer times. Regardless of the danger, he would not hesitate to interrupt his visit or conversation with important people, he would not even listen to the news that would affect his life and future, and he would not miss his prayers, he would perform the obligatory prayers that gave him happiness and peace of mind. Thus, when Loris-Melikhov entered the living room, Hadji Murat, who had just finished his prayer, "... greeted him with a cheerful face" (Толстой, 1928-1958: 35, 56).

2.2. The predominance of the religious principle in the image of Hadji Murat in the first editions of the novella.

Religiosity, which is the dominant character trait of Hadji Murat, is called **Hazavat**² and the story is in III. and VI. dominated the press. The third edition shows the religious education of young Hadji Murat. "But, according to him, Hadji Murat's grandfather loved him and did not seem satisfied with the course of his youth. He wanted him to be a mullah (imam), kadi (judge), scientist and religious man. "The wealth of the world stays here," he said, raising his rosary. You must acquire the richness of life (after life)". Therefore, Hadji Murat first learned Arabic at home, then continued to learn as a student from a neighboring mullah. One evening, a mullah came from the mountains with another neighbor mullah and began to preach in the mosque. ... These words then touched the soul of Hadji Murat, especially that they (khans) did not fight the infidels. He then decided to continue this war, and for this purpose he decided to flee to the mountaineers to Kazi-Mulla, who reigned in the mountains" (Толстой, 1928-1958: 35, 333).

Here, in the third edition, the author reproduces Hazavat's ideology. "Then he (the mature Hadji Murat) got up, took the Arabic manuscript and began to read it. Now he was reading this manuscript for the third time in his life, and only now it seemed to him that for the first time he understood its full meaning. The manuscript read: "A true Muslim cannot be ruled by unbelievers. A Muslim cannot be anyone's slave, all Muslims are equal. And for this reason, a Muslim who obeys another, especially the disloyal, cannot attain salvation. All prayers, fasts, trips to Mecca (hajj and umrah), sacrifices for the poor, and reading the Qur'an are not

² **Hazavat**: The war waged for the sake of religion against non-believers, jihad. (see Толковый словарь. Т.Ф.Ефремова, 2000).

necessary if they obey and serve the unbelievers. And therefore, the first duty of a Muslim, if under the power of the infidels (ruled by them), is to fight against them until they get rid of them" (Толстой, 1928-1958: 35, 336).

While working on editions dominated by religious motifs, Tolstoy made the following entry in his diary: "Yesterday I thought very well of Hadji Murat - it is necessary to express the deception of faith that is the main thing in him. It would be nice if this deception did not exist" (Толстой, 1928-1958: 53, 144). In this introduction, Tolstoy expresses his thoughts somewhat vaguely. It is not fully understood whether the belief in Islam led Hadji Murat to make mistakes, or whether Hadji Murat himself betrayed the basic principles of his religion. The fact that these records that Tolstoy kept were not clearly expressed, led to different interpretations of this. According to the researchers, two perspectives stand out. First, Lerner, Lakshin, Sergeenko and Gulin defend the view that the Muslim faith is not worthy of Hadji Murat. The second point of view, namely, that Hadji Murat himself deceived the faith by betraying the laws of Hazavat, is defended by Bulanje, Shklovsky, Evnin and Tunimanov. Sergeenko and Gulin consider both possibilities. (Лернер, 1918: 20; Лакшин, 1969: 12; Сергеев, 1983: 30; Гулин, 1994: 112; Буланже, 1913: 70; ШКЛОВСКИЙ, 1959: 129; ЕВНИН, 1961: 350; ТУНИМАНОВ, 1984: 28).

The second position seems more convincing. It is known that Tolstoy showed great respect to all religions, including Islam (Unal and Yunusov, 2011: 424). He believes that Islam, like all religions, contains sublime and eternal truths, but, as in all other religions, he believes there are different interpretations, understandings or uses for people's own purposes. For example, Shulgin, who communicated with Tolstoy during his work on Hadji Murat, cites his memory as follows: "When I realized that Islam did not give Lev Nikolaevich much in his moral and religious pursuits, religion is not very independent, it is even a sect with Judaic and Christian features. The old man excitedly interrupted me: This is not true! Islam is the first manifestation of "Protestantism" 900 years before Luther, which coincided with the moment when the cult of saints in Christianity intensified and began to deviate from its prototype ... "(Шульгин, 1911: 67).

All this shows that the author responded to those who defend the view that Islam was not worthy of Hadji Murat. An even stronger argument in this sense is seen in the draft version of Hadji Murat, which he worked on. First, in the third edition, we read: "... The thought that he was going against God, and sided with the infidels killing the Muslims, instead of fighting

the infidels to save the Muslims... deceived Hazavat twice, and now for the third time ... Before, he was young, he did not know, but now he saw no excuse for himself" (Толстой, 1928-1958: 35, 337). The same rationale was preserved in the VI edition: "... he (Hadji Murat) remembered his two previous betrayals to Hazavat and all the sadness he felt from it. And therefore he concluded that the current betrayal would also bring great sadness" (Толстой, 1928-1958: 35, 380). Tolstoy, when he was only 23 years old, did not think that Hadji Murat would take the side of the Russians, and while working on the novella, he considered this fact as a betrayal of Hazavat: However, this is not the case in the latest version. Tolstoy minimizes the religious layer in Hadji Murat by generally releasing the VI version of the Hazavat edition. Hadji Murat becomes interesting and important as an integral quality for the writer. But here religious integrity gives a serious crack, and therefore natural integrity prevails in the final version. In this sense, the correlations between Hadji Murat's statements in the first edition of his dying memoirs and in the final are very significant. ... In the draft: "He (Hadji Murat) fell. He was about to die, and he suddenly realized. And Vali-Magoma (who is actually named as Hadji Murat's son in the novella) introduced himself as he last saw, whistling, throwing stones and laughing at him. *He remembered Marya Dmitrievna, who was smiling, blushing, and also remembered her enemy, the tall, red-haired Shamil with solemnity and glory. And Vali-Magoma, Shamil and Marya Dmitrievna - everything was mixed up, and because of everything that Allah spoke, from whom he came and to whom he was going. And suddenly he understood everything. And that it was not necessary.*" (Толстой, 1928-1958: 35, 307). Final edition: "And all these memories passed through his imagination without causing any emotion in it: neither pity, nor anger, nor desire" (Толстой, 1928-1958: 35, 117). In the written versions of the novella, God comes at the moment of death and Hadji Murat "suddenly understands everything" but the final version no longer has any religious affiliation, just a heightened understanding of the mystery of death for a dying person.

Hazavat is not an absolute value for Hadji Murat; The centuries-old mountain laws, including the oral rules of the peoples, are much more important to him.

3. Mountain traditions as the dominant character of Hadji Murat.

3.1. The place of folklore in understanding the set of cultural values of those living in the highlands.

Tolstoy not only gave importance to learning about the cultures of the mountain peoples, but also sincerely accepted their culture as well. In a letter to Fet dated October 26, 1875, he shares his sympathy for Caucasian culture: "... This time I was reading books that no one knew but I enjoyed. This is a collection of information about the Caucasian plateaus (mountains) published in Tbilisi. There are legends of people living in the highlands, their poems, and extraordinary poetic treasures" (Толстой, 1928-1958: 62, 209). Even twenty years later, the author feels the same pleasure in rereading them: "Wonderful songs about vengeance and courage", "A fascinating song", "An incredible song about Hadbar", "Beautiful fairy tale" (Сергеевко, 1983: 592). The author first studied folklore in order to feel the spirit of the mountainous regions and to understand them better. From print to print, its saturation is intensified with stories, nursery rhymes, folk songs, proverbs and fairy tales. There have been writers who gave importance to folklore before. Marlinskiy also admired Belinskiy for the folklore materials in his works. The works written by Tolstoy are more organic than romantic in terms of folklore. The memories of the people of the mountains, plateaus and high places are deftly analyzed in Tolstoy's novella, playing an exceptional role in understanding the behavior and actions of the mountain people and reflecting their ethnic character in a transparent manner.

Almost every life situation in the treasury of folk wisdom has its own solutions, hints, and assessments. Let's say that if the protagonist in the author's novel War and Peace seems to think about the Russian proverbs, idioms and sayings to which he belongs, and if he himself uses and spreads the wisdom of the people, which is its source and carrier, then Hadji Murat deeply lived and assimilated the wisdom of the mountain peoples. He uses this treasure that he has in his life wisely and in accordance with the rules of logic. In a play performed in the Tbilisi theater, and to a question of Vorontsov, the Caucasian governor of the period, Hadji Murat:

« -Well, is the commander-in-chief gone in this game? (Governor Vorontsov)

Hadji Murat frowned.

- Every nation has its own customs. "Our women don't dress like that" he said, looking at Marya Dmitrievna.

-What did he not like?

-We have a proverb, - he told the interpreter,

- The dog offers meat to the donkey, grass to the dog, and eventually both go hungry.

Vorontsov smiled.

–The customs of each nation are beautiful» (Толстой, 1928-1958: 35, 92-93).

Mountain folk songs and fairy tales draw more attention in this sense. Especially, the first ones express typical life situations in which those living on the mountain can find themselves. What are the situations, lifestyles, feelings and thoughts of a warrior people? "The narratives of the numerous raids on Kakheta by the Avars or on the Terek plain by the Chechens constitute the most important material of mountain folk songs" (Усуп, 1888, 111). Their main goal behind these raids is to gain loot and gain fame. These songs praise the courage and audacity of the people living on the mountain. However, it is always necessary to be prepared for death in military conflicts and all suggestions are made in this direction. And for this, mountain folk songs are composed, and the next step is to teach to accept death from the beginning. For this reason, it is poeticized that the mountain people are doomed to death, they fight until their last breath, the flying birds send their greetings to their hometowns and say how bravely they died.

A writer who always believed that "the last hours and last minutes can make sense of or destroy all previous activities" (Толстой, 1928-1958: 65, 118) naturally could not help using these materials in the context of creating a pure form around "Hadji Murat."

3.2. Folklore in Tolstoy's novella "Hadji Murat"

The first ballads/songs included in the novella are not related to the purpose of raids or defense of native lands, but rather to the motives of vendetta. Hadji Murat especially liked this song and asked him to sing Hanafi (the name of the song) for Butler, whom he hit with a "sad melody."

«The song was: "The ground on my grave will dry up - and you will forget me, mother! My grave will turn into grass - the grass will suffocate (me) with mourning, dad. Tears will dry in my sister's eyes and sadness will fly from your heart... ... But you, my brother, will haunt me until you avenge my death. You will not forget. My little brother will not forget me until you lay next to me... Hot (oily) lead, you bring death but weren't you faithful to me? Black earth that I trampled on with my horse, will you embrace me one day? The earth will take my body, the heavens will take my soul...". Hadji Murat always listened to this song with his eyes closed and would repeat it in Russian when the song ended with a long, pale note: "-Good song,

you're smart"» (Толстой, 1928-1958: 35, 91-92). Here, the lyrical hero of the folk song appears as the master of his destiny, not bowing his proud head to anything or anyone like Hadji Murat himself. In addition, the main content of the novella, characters and actions are determined by the blood feuds that Hadji Murat has been subjected to in a certain period of his life, rather than "Hazavat" (jihad).

Then, Shahin (Falcon) story follows the story of Hadji Murat as he remembers at critical moments of his life and calculates the possibility of a new reconciliation with Sheikh Shamil. «And he remembered the fairy tale of Tavlin about a falcon that had been captured, lived with the people, and then returned to the mountains on its own. He is back, but the bells remain on the roads. And the falcons did not go to meet him. - Fly, - they said, - where they put silver bells on you. We don't have bells, we don't have shackles. Falcon did not want to leave his homeland and stayed. But the other falcons did not accept and excluded (pecked) him... "So they will marginalize (exclude) me too" thought Hadji Murat» (Толстой, 1928-1958: 35, 102).

Under the impression of this tale, which is included in the story and expresses folk wisdom, he does not accept such a choice in his destiny. Hadji Murat's recollection of the above quotation and his interpretation of it in the context of his own life show that he, inwardly, considered the transition to Russians, that is, foreigners, to be flawed in his choice to act with them.

The second ballad/song not only proposes the defense methods of Hadji Murat, but also predicts the exact death sentence said about him. «The folk song was about how the warrior Gamzat, with his friends on the Russian side, stole a herd of white horses. How then how the Russian prince captured him beyond the Terek and surrounded him like a forest with his great army. Then they sang how Gamzat slaughtered the horses and sat behind the pile of bloody horses with his friends and sang the ballad/song of their guns, daggers in their belts and fighting the Russians until the blood in their veins ran out. But before he died, Gamzat saw the birds in the sky and shouted at them, "You migratory birds, fly to our homes and tell our sisters, mothers, and white daughters (beautiful girls) that we all died for jihad. Our corpses will not lie in the graves, that greedy wolves will gnaw at our bones, and black ravens will smash our bones, say it will carve out our eyes"» (Толстой, 1928-1958: 35, 104).

Indeed, most of this ballad/song states that even in the details it predicts the fate of the hero. Hadji Murat's death was confirmed both in documents (a letter from the then Caucasian

governor Vorontsov to the Minister of War, Prince Chernyshev) and by Hadji Murat's son and grandson. It was repeatedly mentioned in the memoirs of Poltoratsky and Potto. And this is how it is expressed in Mordovtsev's "Hero of the Caucasus". And nowhere is it defined, neither poetically nor factually, as in Tolstoy's novella. In a way, it can be said that the author prefers the "folkloric" truth to the historical one, moreover, it is quite contradictory. It is not a coincidence that before going to the final battle, Hadji Murat thought, "Well, we will fight like mujahideen".

In Turgenev's "Notes of a Hunter" there is an expression: "... the Russian people are dying in an incredible way". Christian motives such as patience, modesty and silence are predominant in their deaths. But the people of the high regions (those who live in the mountains) die in an incredible way. Not only Hadji Murat, but also Gamzalo, Hanafi, Khan-Magoma and Eldar will fight their last battle in different ways and because of individual differences, they will unite to fight to the last breath and inflict the most damage without the thought of surrendering to the enemy. Turgenev and Tolstoy are here to argue with each other that there is no doubt that if people accept death, traits of national character will emerge. They have overlapping thoughts.

Researchers have long drawn attention to the similarity between the baiting of the wolf and the killing of Hadji Murat in the hunting section of War and Peace (Магазаник, 1967: 183-220). But here is another symbolic reason. When characterizing humans, Hadji Murat himself often compares them to the fascinating and pleasing characteristics of some animals. For example - eagles, lions and bees. However, according to the findings of the researchers, it is not a coincidence that Hadji Murat's own character is similar to that of a wolf. At the end of the nineteenth century, Baron Peter Karlovich Uslar, a great specialist in Caucasian culture, writes on the importance of animal images in the mountain mentality: «Despite the ignorance or half knowledge of lion and eagle mountaineers, both lions and eagles are often used by them for comparison. But they more willingly compare their heroes with wolves, whose characteristics they know better. The wolf is the most poetic beast in the minds of climbers. The Lion and the Eagle represent strength, - they seek the weak; the wolf seeks the stronger than himself; lack of strength is replaced by courage, audacity, dexterity ... The wolf caught in hopeless trouble dies silently, expressing neither fear nor pain. These features characterize the protagonist according to the mountain concepts ... The folk song says that the night the mother gave birth to the Chechens, the wolf gave her goosebumps. "You are a short-eared wolf, you

have a cunning disposition" says the mountain girl, stroking her lover. This has already been noticed many times» (Услар, 1888: 82). So much so that one day, Hadji Murat is in direct contact with a wolf in an episode where the Kumuk khans took his life: "-Like a wolf running to Arslan-Khan, his face has become completely different" (Толстой, 1928: 35, 95). It is worth remembering the old Tatar in "The Caucasian Captive" who "walks around like a wolf" with "gray eyes, angry, and only two teeth" (Толстой, 1928-1958: 21, 314).

There is another ballad/song by Tolstoy in the novella. Composed by Hadji Murat's mother: "Your steel dagger pierced through my white chest, I put my sun/son on it, I washed him with his warm blood and the wound healed without herbs and roots, I was not afraid of death, my warrior son will not be afraid" (Толстой, 1928-1958: 35, 105). Any event in the Caucasus becomes the subject of a folk song. Therefore, here too, Hadji Murat's mother refused to be a caregiver for the son of the khan's wife in order not to leave her newborn son alone. Hadji Murat's father injured him with a dagger in anger. He came back from the dead with the help of eyewitnesses. Thus, Hadji Murat's mother raised him himself and composed this folk song. Here, attention is drawn to the dream of a mountain mother that her son would not be afraid of death and would become a horseman. Here, Tolstoy's handling of the style of a mountain folk song has a characteristic feature. In any case, folklorists and ethnographers state that no such folk song exists in any people of the Caucasus (Далгат, 1960: 128).

Conclusion

The protagonist of the novella, Hadji Murat, received a good religious education under the supervision of his grandfather when he was a child, and interprets and acts on the events around him by undergoing the upbringing he received. In his youth, national values predominated and there were tides between the two.

Lev Tolstoy examined the character of Hadji Murat, taken from real life, as a master writer, and concluded that the main character of the hero is not a robber as it sounds, but a legendary leader invincible to his enemies.

For 8 years, the author meticulously researched the processes determined by the distinctive features of Hadji Murat's life and concluded that folklore was an inseparable part for him. We can list the role of folklore in the novella as follows.

A. Mountain and mountain people's aphorisms, meaningful folk sayings and expressions, proverbs, old sayings, tales and folk songs help the author to reproduce and interpret the national saturation and the priorities of national cultural values.

B. As the name suggests, folklore already contains algorithms for a mountaineer's behavior resulting from his particular lifestyle. These algorithms are aptly worded and morally embellished. Hadji Murat's mentality, behaviors and actions were determined by these behavioral patterns, which were allowed or dictated by folklore rather than religious or national values.

C. The material richness of folklore also bears witness to some difficulties the author had in understanding and defining the national character of mountaineers. It is no accident that the dialectic of the soul is used very limitedly in relation to the impression of Hadji Murat. It is somewhat compensated by the introduction of folkloric elements that are tied to the people. This makes it possible to understand the causes (motives) of many actions of high mountain regions.

In a sense, folklore is a kind of exaltation of the "dialectic of the soul" in understanding the national character of the mountaineer.

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